

PUSHTO MUSIC AS A PROTEST AGAINST TERRORISM & RELIGIOUS FANATICISM: A POST-COLONIAL & CDA APPROACH

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Abstract

This study explores the question of the real Pushtun identity, Adaam-e-tashadud philosophy (non-violence) and how modern Pashto poetry challenges religious oppression and resists the stereotyping of Pushtuns as religious fanatics and misrepresented, stereotyping and profiling of Pushtuns in Pakistani drama serials and the media worldwide. Through a qualitative analysis of three selected poems—Nasihat by Jabir Marwat, Da Loyo Loyo Qudratono Rabba by Ajmal Khattak, and Mula Darsara Na Manama by Abraham AK—the research investigates how poetic discourse becomes a form of ideological resistance. Drawing on Postcolonial Theory and Critical Discourse Analysis (CDA), the study examines the linguistic and thematic structures employed by these poets to subvert religious authoritarianism and reclaim cultural identity. The findings reveal that Pashto poetry serves not only as a cultural artifact but also as a site of political and social engagement, where language is strategically used to resist both internal systems of control and external misrepresentations. It concludes that Pushtuns by nature are very art and peace-loving race. The Pushtun way of life even before Islam was of a loving and loyal friend, a self-sacrificing host and a brave warrior, as explained in the code of “Pushtunwali”. The study contributes to the limited academic discourse on Pashto literature and underscores the transformative potential of indigenous poetic expression in redefining identity and resisting oppression. The paper brings a cry and plea for the restoration of peace and brotherhood in the land of Pushtunkhwa which is bleeding for the last several decades.

Keywords:

Pashto poetry, religious oppression, Pushtunwali, Pushtun identity, postcolonial theory, critical discourse analysis, resistance, stereotyping, indigenous literature, misrepresentation, Pushtun profiling, Ijaz Ufaq, Gulzar Alam, Ajmal Khattak.

1. Introduction

The intersection of poetry and resistance in Pashto literature has long served as a powerful medium for voicing dissent against political, cultural, and religious hegemonies. This has now changed, and in recent years a new generation of Pashto poets and singers have appeared who defy not only propaganda of the state, but also religious ideas of oppression in Pushtun society itself. This paper examines how the current songs in Pashto language adopt the role of a cultural text that discourages religious oppression and challenges the reality of Pushtuns as extremists and fanatics. By focusing on the study of texts about three contemporary poems by Jabir Marwat, Ajmal Khattak, and Abraham AK, this paper explores how poetics may be conceptualized as a mode of ideological struggle.

However, the national and the international media coverage as well as the international discourses have been promoting this stereotype that Pushtuns are religious fundamentalists, and to a large extent, it has undermined the rich culture of Pashtunwali with its violent religious orthodoxy. Such stereotypes are embedded in the legacy of colonization and media obscurity aggravated by the current geopolitical developments and have meant that other voices have been pushed to the peripheral within Pushtun circles. Nevertheless, poems and song lyrics are still a protest against these standardizing representations of people as human agents, against clericalism, and in support of social change. In this way, they oppose internalization of a religious dogma that limits thoughts, freedom and art.

In order to explore critically this kind of resistance, the paper uses two theoretical frameworks namely, Postcolonial Theory and Critical Discourse Analysis (CDA). Largely due to the influence of postcolonial theory and especially the works of Edward Said and Homi Bhabha, a kind of ideological lens is present to interpret the intersection of global discourses of religious extremism and ethnic identity. In the meantime, CDA developed by Norman Fairclough also provides methodological means to discuss how language, imagery and rhetorical level are used by the given poems to undermine authority and challenge established religious discourses. The combination of these frameworks can help us tri-dimensionally read the texts whereby poetic expression can be a source of cultural negotiation and also a form of political activities.

This research contributes to the existing body of scholarship by foregrounding modern Pashto poetry as a radical counter-discourse against religious oppression and ethnocentric stereotyping. It asserts that Pashto poetic tradition—far from being monolithic or conservative—is actively evolving to reflect contemporary socio-political anxieties, especially those faced by the younger generation. By analyzing the thematic and discursive features of these songs, the study not only uncovers how Pushtun identity is being redefined from within but also how poetry serves as a liberatory force capable of confronting both external misconceptions and internal mechanisms of control.

1.1 Research Questions

1. How do selected modern Pashto poems/songs challenge religious oppression within Pushtun culture through their linguistic and thematic structures?
2. In what ways do these poems resist the postcolonial stereotyping of Pushtuns as religious fanatics in global and national discourse?

1.2 Research Objectives

1. To analyze the linguistic and discursive strategies employed in selected Pashto poems that critique religious orthodoxy and clerical authority using Critical Discourse Analysis (CDA).
2. To explore how modern Pashto poetry functions as a postcolonial counter-discourse by deconstructing stereotypical representations of Pushtuns as inherently extremist.

1.3 Significance of the Study

This research has literary and social-political importance. At the global and local level, the Pushtuns have long been depicted as religious extremists. There is a dire need to focus on their voices and Pushtun cultures that contest such narratives. This study attempts to capture that by analyzing modern Pashto religious poems, bringing to light a discourse that seeks change within Pushtun society. These poems challenge not only religious but also socio-political power structures. Furthermore, they challenge the long-held stereotype of the Pushtun as a religious fundamentalist, an identity constructed through colonial narratives and propagated by the mainstream media. This Pashto poetry sheds light on the Pashto literary history that is often considered static and stagnant, emphasizing its rich history of change, activism, and political involvement. The study further illustrates poetry's role in challenging ideologies and reshaping one's identity. Through a blend of Postcolonial Theory and Critical Discourse Analysis, this

study offers a multi-regional framework that is applicable to other regional literatures grappling with such issues. It also contributes to the comparative dearth of scholarly research on contemporary Pashto literature, specifically in English-speaking circles, and it raises issues of future research on native literary form of resistance against social and religious ills.

1.4 Delimitations

The given research will be limited to three poems chosen among modern Pashto poetry: Nasihat composed by Jabir Marwat, Da Loyo Loyo Qudratono Rabba by Ajmal Khattak, and Mula Darsara Na Manama by Abraham AK. These poems have been selected due to their clear thematic issues (the religious oppression) and their popularity by the modern Pashto-speaking readers. The linguistic, thematic and discursive analysis of these texts in a lyrical or sung version is given exclusively excluding the reception of the audiences, performance, and the traditions of further musical culture.

Moreover, the study also restricts the choice of theoretical frameworks by using the Postcolonial Theory and Critical Discourse Analysis (CDA) as the primary ones. It does not have theological meaning of the religious materials and does not involve in doctrinal discussions. It is confined to the realms of literary and discourse analysis and its essentially dwelling upon the manner in which poetic language is rendered as a means of social and political resistance within the environment of postcolonial and culturally specific setting.

2. Literature Review

Pashto poetry has been the hope of resistance of political and cultural oppression as well. Khattak (2011) passes this information on and writes that Pashto traditions of poetry, both Classical and Modern, are heavily infested with the topics of justice, honor, and social criticism. Although research on resistance to colonialism or militarism has attracted a great deal of scholarly work, not much research has been done on poetry as a way of opposing religious authoritarianism. Recent poets, especially the rural or younger generation of poets have started applying the poetic discourse to reprove the clerical authority along with the moral policing of individual rights such as the freedom of movement and freedom of association in Pashtun society. This is emerging trend to which the thematics of contemporary Pashto literature has shifted and this paper aims at observing this trend with the aid of some selected examples.

The response of the literature to the oppression of religion has traditionally been the metaphor, allegory, and irony that criticize oppressive interpretations of religion. According to Asad (2003), in many cases, religious power tends to be discursively enacted that is, the construction of the norms through which gender, youth and thoughts that lend dissent are regulated. Themes of religious hypocrisy and clerical abuse have been addressed in regional literatures such as Urdu and Punjabi (Ahmed, 2016), and Pashto poetry has not commonly been studied with that sort of subversive theme in mind. The chosen poems of the present study protest against the narrow-minded religiosity and proclaim humanistic, pluralistic vision of spiritual life. Through their analysis, a poetic language has been seen as a ground of negotiation of both faith and freedom.

Stereotyping of Pushtuns as violent, strongly religious and religious extremists has historical colonial ethnographic roots and has been perpetuated into modernity by means of the media and political rhetoric. The main critique of the creation of the Other to exercise domination by the colonial powers has been given by Edward Said in his book *Orientalism* (1978). On this basis, Ahmed (2013) further states that specifically Pushtuns have been largely portrayed with a disproportionate emphasis (by others outside of the region) as either jihadist or tribal when in fact they are culturally diverse and politically more diverse than history records. The poems that were under analysis in this study fight against these misrepresentations by trying to give

back the voice to the Pashto and to present the Pushtun as able to criticize themselves, change and resist themselves.

Critical Discourse Analysis (CDA) provides a sound model of analyzing the practice of language production and opposition of power relations. According to Fairclough (1992), texts are never neutral, they generate society ideologies. CDA is one of the most useful tools used in the media and political analysis; however, it is not being widely used in the analysis of regional poetry and in particular, Pashto poetry. Articles such as Khan and Rehman (2020) demonstrate that through CDA it is possible to unearth the unexplained power relations in the Urdu poetry. This paper goes further and applies the same to Pashto songs, which have also been used as a way to counter the influence of religious oppression and express an alternative identity through poetic language, in use of irony, repetition and metaphor. It shows the fact that Pashto poetry is not only artistic but also discursively political.

3. Methodology

This study employs a **qualitative research methodology**, specifically a **textual and discourse analysis** of selected Pashto poems. The approach is grounded in interpretive paradigms that prioritize meaning-making, language, and context over numerical data. By focusing on the literary and discursive structures of the poems, the study investigates how poetic texts challenge religious oppression and resist the stereotypical construction of Pushtun identity. This methodology is appropriate given the exploratory nature of the research and its emphasis on **language as a site of ideological struggle**.

3.1 Tools for Data Collection

The primary tool for data collection is **textual analysis**, informed by the principles of **Critical Discourse Analysis (CDA)**. The study involves close reading and interpretation of poetic texts, with particular attention to **lexical choices, rhetorical devices, metaphors, and discursive strategies**. Supplementary data includes **audio performances** of the poems (as available on YouTube), which provide insights into tone, delivery, and public reception. Secondary data is drawn from **literary criticism, postcolonial theory, and linguistic studies** to support interpretive findings. All data is publicly available and ethically sourced.

3.2 Rationale for the Study

The rationale for this study stems from the urgent need to address two overlapping problems: the **misrepresentation of Pushtuns** as religious extremists and the **internal silence surrounding religious oppression** within Pushtun society. While literature, particularly poetry, has historically served as a form of resistance in South Asia, modern Pashto songs that critique clerical authority and reclaim cultural identity have not received sufficient academic attention. This research aims to fill that gap by showcasing how indigenous poetic voices subvert both internal and external hegemonies. It also challenges the widely held assumption that Pashtun culture is uniformly conservative or intolerant, thereby offering a **more nuanced, indigenous counter-narrative**.

3.3 Sample

The study focuses on three contemporary Pashto poems, selected through purposive sampling based on their **explicit thematic resistance to religious oppression**:

1. **"Nasihah: Sta Maulavi Sada Zalmyan Gholawi"** – Written by Jabir Marwat, sung by Bashir Maida
([YouTube Link](#))
2. **"Da Loyo Loyo Qudratono Rabba"** – Written by Ajmal Khattak, sung by Gulzar Alam
([YouTube Link](#))
3. **"Mula Darsara Na Manama"** – Written by Abraham AK, sung by Ijaz Ufaq
([YouTube Link](#))

These poems were chosen for their literary richness, public impact, and thematic relevance to the study's objectives. They reflect varied stylistic approaches but share a common ideological stance against religious domination and cultural stereotyping.

3.4 Theoretical Framework

This study integrates **Postcolonial Theory** and **Critical Discourse Analysis (CDA)** to interrogate the ideological underpinnings of the selected poetic texts. Postcolonial Theory, primarily drawn from the works of Edward Said and Homi Bhabha, enables a critique of how Pushtuns have been historically essentialized as religious fanatics in colonial and contemporary narratives. It provides a lens through which to read the poems as **acts of cultural resistance and identity reclamation**.

In parallel, Critical Discourse Analysis (CDA), especially Norman Fairclough's three-dimensional model, serves as the analytical tool for unpacking the linguistic structures that construct and resist power. CDA allows for a detailed examination of how poetic language—metaphors, irony, repetition, and tone—functions to challenge religious oppression within the cultural context of Pashtun society. Together, these frameworks support a multidimensional interpretation of the texts, situating them within both local and global discursive struggles

4. Critical Analysis of "Nasihah: Sta Maulavi Sada Zalmyan Gholawi"

Introduction to the Song

The poem *Nasihah* is a recent Pashto poem-turned song with a radical and challenge tone against the clerical hypocrisy in Pushtun society. The author takes a direct swipe at the Maulvi (cleric) who is the object his accusation of exploiting a religion to control and hustle the young generation. The author of the poem criticizes the authoritative position of religious representatives that under the pretenses of morals and directing suppress the intellectual freedom and individual preference. It is a clear demonstration of linguistic and ideological protest that has a local social content founded in social reality and a global postcolonial content founded in power measures.

Postcolonial Reading

Construction of the internalized colonial religious authority is deconstructed by the poem through a postcolonial lens. The religious leaders were frequently utilized or accepted under the colonial reign to act as an intermediary between the state and its colonized citizens. This duty eventually was transformed into a sort of culture dominance. In *Nasihah*, the Maulvi represents not only the structure of control that is local, but a nostalgification of inherited bodies of power that do not allow the younger generation an agency. By portraying the cleric as someone who "gholawi zalmyan" (tricks the youth), the poem resists both the internal patriarchal hierarchy and the external colonial stereotype of the Pushtun as innately obedient to religious extremism.

The poet regains identity in culture by exposing religious dogmatism as a product of society as opposed to truths of God. The redefinition of identity can be situated within the theory of hybridity developed by Homi Bhabha, according to whom the resistance is realized with the help of revealing contradictions in the dominant discourse. The poet made his voice a discourse to discredit the discourse through which the Pushtun has been defamed locally and abroad.

Critical Discourse Analysis (CDA)

Through the lens of **Critical Discourse Analysis**, the poem strategically employs **direct address, irony, and metaphor** to deconstruct power. The use of second-person pronouns ("Sta Maulavi") personalizes the attack, making the listener confront the complicity of religious figures in youth misguidance. The cleric is not generalized but identified specifically as "your" Maulvi, implying collective responsibility and shared cultural awareness.

Analysis

The **lexical choices** in the poem are both provocative and emotionally charged. Words such as “gholawi” (deceives) carry strong moral condemnation. The repetition of ideas and phrases reinforces the **emotional intensity** and urgency of the message. The poet also inverts the traditional function of “nasihat” (advice). Instead of advice given by the Maulvi, it is now the poet who offers advice to society, reclaiming the role of moral guide. The song very artistically represents a poor and old widow mother’s advice to her son, trying to refrain her son into coming into the tricks of religious fanatics and adapting a lifestyle of oppression in the name of religion as the lyrics say: “*Zoya da Konda mor dy cha ta predgy? hagma ranzora khor dy cha ta predgy? Hagma mashom ror bad y mari da lwagy, Da narhai darhai kor dy cha ta predgy?*” (My son, whom are you leaving your widow mother to? Whom are you leaving your ill younger sister? Your hunger brother will die of hunger. Who will look after your broken old home?). The translation shows how tragically his mother explains to her son, what will happen to the family after he leave to be a part of a group of people who love inflicting terror in the name of religion. How will his, old and widow mother, his sick sister and his hungry and starved younger brother and his wretched home survive as they are orphans and his mother is a widow and they do not have any other support or income.

The next stanza says: “*Sta Maullavi Sada Zalmiyan gholawi, sok pa Jannat sok pa emaan gholawi, ch ta Jannat ta warri pa khpala na ze, Mong gholawi aow ka khapal zaan gholawi*” (The main theme of the poem is discussed in the aforementioned stanza, where the widow uses metaphor to refers to the Maullavi as a trickster and a terrorist. The Widow advises her orphan son that your maullavi tricks innocent young boys in the name of heaven and faith, because he claims to send you to Jannah by blowing yourself as a suicide attacker, but never goes to Jannah himself by doing the same act of which he encourages other innocent young boys in the name of religion).

The lyrics further shows metaphors and lexical choices to present, how the widow narrates the reality of these so-called fanatics to her son and to the world as:

“Sta Maullavi dy khapal eshona kawi, da kharajyano adatona kawi
Ka ye zaman di ka ye zwany lory, tol pa kharaj k talemona kawi
Zoya da bal da para zaan ma wajna, pa khapal jumat k musulman ma wajna
Zara morgai dy po hijran ma wajna, rata lo legi mashoman ma wajna
Pa shoigero mein ye loi karhy maa za, zoya da khudai lo mein derkrhy ma za
Ma pa palao kasam dakrhy ma za, zoya da Khudai loi mein der warhai ma za”

Your trickster lives lavishly himself, adapting the ways of the colonizers, his sons and daughters’ study abroad, but he bans the education here and insists you to become a suicide bomber and blow yourself at your local mosque and kill your own Muslim innocent neighbours. The widow in the end begs her orphan son convincing him to refrain from adapting any violent way because his mother will die of loneliness after him, his younger siblings will die of hunger. The mother tries to remind her son that how in circumstances of harsh weather and poverty, have I brought you up, she begs her son in the name of God, not to leave and join the group of fanatics. The poem is so full of emotive imagery, counter discourse and the problem of identity crisis.

From Fairclough’s three-level model:

- **Text level:** The vocabulary and grammar directly resist religious authority.
- **Discursive practice:** The poem challenges dominant clerical narratives through performance and poetic structure.
- **Social practice:** The text participates in broader cultural debates around youth control, freedom, and the misuse of religion in shaping social norms.

“Nasihāt” by Jabir Marwat is a powerful critique of religious oppression disguised as guidance. Through poetic devices and direct confrontation, the poet reclaims the right to question religious authority, particularly its influence on youth and personal autonomy. By applying **Postcolonial Theory**, we see how the poem resists external and internal hegemonies, while **CDA** reveals how language becomes a battleground for meaning, identity, and resistance. The song exemplifies the evolving role of Pashto poetry in confronting cultural taboos and dismantling structures of oppression through creative expression.

4.1. Critical Analysis of “Da Loyo Loyo Qudratono Rabba”

(*O Lord of the Great Great Powers*)

Introduction to the Song

Ajmal Khattak’s *Da Loyo Loyo Qudratono Rabba* is a spiritual, contemplative poem that calls upon the Divine not in submission, but in protest. While it maintains reverence for God, it simultaneously challenges the **misuse of divine authority by earthly agents**—especially clerics and power elites. The tone is philosophical and emotionally intense, combining awe of divine creation with **lamentation over human suffering and injustice**. Unlike *Nasihāt*, this poem critiques religious oppression **indirectly**, through philosophical inquiry and moral questioning of power structures that exploit religion for personal or political ends.

Postcolonial Reading

From a **postcolonial perspective**, this poem reframes the image of the Pushtun as **a questioner, a thinker, a protester**—in contrast to the colonial and media-inherited stereotype of the irrational and violent religious zealot. The speaker addresses **God directly**, not as a submissive follower, but as a person demanding justice and clarity. This reclaiming of the right to question—even the divine—represents a **radical shift from traditional Pushtun portrayals**. Ajmal Khattak, a progressive political poet, uses the poem to **decolonize the relationship between man and God**, arguing that institutional religion often veils injustice under the cloak of piety. The poem subtly exposes how **postcolonial societies internalize structures of dominance**, where divine will is monopolized by mullahs and used to justify control, war, and inequality. Thus, the poem can be seen as **a spiritual decolonization**, reclaiming God from clerical ownership and giving Him back to the people.

Critical Discourse Analysis (CDA)

Using **CDA**, we observe that the poem’s discursive power lies in its **interrogative structure** and **repetitive invocation** of God. The recurring line “Da Loyo Loyo Qudratono Rabba” (*O Lord of the Great Great Powers*) acts as a refrain—not of worship alone, but of **desperation, complaint, and moral protest**. Each stanza builds tension by first invoking divine majesty and then contrasting it with the pain, injustice, and disorder among humans.

The language remains respectful, but emotionally loaded, filled with **rhetorical questions, paradoxes, and moral appeals**: If God is just, why do the innocent suffer? Why do false clerics thrive? Why is silence maintained in the face of tyranny? This **strategic tension between reverence and resistance** allows the poet to subtly criticize both **God’s earthly representatives** and the **structures of oppression they uphold**, without directly renouncing faith.

Analysis

The poet uses imagery, metaphors and question the identity and authority of those who claim to be men of God, but in reality, they are quite the opposite. “*Sta da dozakh da laramano tooba, Za darta da laraman zharm*” (May I be protected from the scorpions of Your hell, I am crying of the scorpions of this world). The poet refers to the mullahs as the scorpion of this world and complaints to God that he is afraid of the terror they inflict in the Your name. The poet further writes:

“Dalta da dagha kasabano khorak, Halta da hagha marano khorak

(Here, we are food of these butchers, and there we will be the food for the snakes of Your hell)

Sta da sangeno faisalo na kurban, Waly heeran yam kom kanoon omanam?
(May I sacrifice myself before your sharp decisions, but I am confused which law I am to follow?)

Ta kho da khpal karoon pa mazaaky mandy, Za dy pa sar bandy karoon omanam
(You burry your own karoon (allusion to the story of the richest but miserest man) into the earth, why should I allow these karoons to burry me in earth)

Kho che bal khamar pa khazano uwenam, Aakhir insaan yam sanga ghaly shama
(But when I look at the snakes on our treasures, afterall, I am a human, how am I expected to be voiceless)

Ra dak shawy zra esarawaly nasham, khola mata kha da kho gandaly nasham”
(I have so much to say, I can’t control my heart, mouth better be broken but be spoken)

In the aforementioned lines, the poet complaints to God about the hypocrisy and double standards of the mullas. He refers to them as “butchers”, because they inflict pain and spread hatred among the people in the name of God. The poet refers to them as self-imposed gods who decide the fates of people and claim this to be the will of God. He pleads to God for getting rid of such fanatics and wishes for a free world, full of love and brotherhood and without any religious or sect-based hatred.

Da Loyo Loyo Qudratono Rabba is a poetic negotiation between **faith and frustration, reverence and resistance**. Through the lens of **Postcolonial Theory**, it deconstructs inherited notions of blind submission and presents the Pushtun as a critical, thinking subject. Through **CDA**, the poem’s language and structure emerge as powerful tools for **moral protest** against both divine silence and clerical misuse of religion. It transforms prayer into **poetic resistance**, challenging the idea that religious belief must be uncritical or passive.

4.2. Critical Analysis of “Mula Darsara Na Manama”

(I Will Not Obey the Mullah)

Introduction to the Song

“Mula Darsara Na Manama” is arguably the most direct and rebellious of the three poems. Written by Abraham AK and sung by Ijaz Ufaq, the poem flatly rejects the authority of the Mullah, declaring that the speaker refuses to accept his version of religion. The title itself—“I will not obey the Mullah”—is a powerful **discursive rupture** within a society where clerics traditionally hold unquestioned moral authority. The speaker is firm, clear, and unafraid. The tone is one of **civil disobedience**, making this poem a bold statement of personal and generational autonomy.

Postcolonial Reading

In postcolonial perspective, the poem acts as a much-needed counter-narrative in the face of colonial and postcolonial staging of Pushtuns. One is the conventional image of the Pushtun being so loyal to his tribal, patriarchal and religious institutions is called into question. The speaker takes back the identity by refuting religious conformism and stating that they have the right to determine their own way.

Such a denial is commensurate with what Spivak describes as the speaking back of the subaltern, though not in hushed tones, but in song. Through a bold rejection of the right of the Mullah to be an authority, the poem returns the voice of the individual that has been silenced within the community where collective, mainly male construction of morality and faith is highly encouraged. It is a revolutionary phase of intellectual decolonization within the patriarchal-religious structure.

Critical Discourse Analysis (CDA)

Imperative and declaration forms of grammar are employed in the poem with the aim of strengthening the message of resistance. The use of repetition of Na Manama (I do not accept/I reject) forms an act of resistance in form of a mantra. A range of restrictions and ideological impositions instituted by the Mullah is enumerated by the speaker—all of them being rejected sternly. This architectural rhythm provides an accumulative impression of protest and forms a construction of a strong resistance narration.

The binary contrast between the personal (“Zama”) and the religious power (“Mula”) is always played. This is not only a grammatical polarity but ideological too. The poem posits independence and direct experience coupled with the logic of one intellectual generation against the dogma of another. The speaker challenges the cleric's monopoly over truth and interpretation, suggesting that faith, ethics, and spirituality can exist outside institutional religion.

Analysis

The poet defies any law any principal of the world which states that music and dance are sinful and bad. He says:

“Mulla darsara na Manama da khabara cherta (2x)

Ch khuwand ba wi pa zhwand k ch n soor wi aw na tal wi”

Da cha wel ch da shnoo stargo katalo ta gunah wi”

O! Mulla I will never accept and believe it from you that life will be joyous and happy without songs and music. Who says that looking at green eyed girls is a sin?

The poet tells the world to eat, drink and be merry. Do no care about what fanatics tell you, a life without music and dance is not worth living and above all, do not force anyone for anything, live and let live. “Mula Darsara Na Manama” is a fearless declaration of **poetic rebellion** against religious oppression. The poem subverts traditional structures of authority by centering the voice of an individual who chooses self-determination over submission. By Postcolonial Theory, the work is viewed as being a part of larger movement to decolonize identity and spirituality. Its word choices, use of repetition, and speech pattern through CDA depict that discourse might become an instrument of weaponization in opposition to domination. The song is a form of artistic revolution, and thus one of the strongest literary expressions of defiance within the current culture of Pashto people.

5 Conclusion and Findings

All of the three poems that were chosen to be analyzed as written in Pashto have a similar narrative of fighting religious oppression and false ideologies projected on Pushtun identity. Applying the mechanism of Critical Discourse Analysis (CDA) it was discovered that the poets’ resort to a wide range of linguistic and rhetorical means to denounce the clerical power and reveal the ideological contradictions of the religiously inspired social control. As we can observe in Nasihat, the hypocrisy of preachers who take advantage of young people, vulnerable individuals, to fulfill their own desire of power is conveyed through usage of satire and irony. The moral superiority preached by the clergy is being deconstructed in the poem; instead, the clergy is depicted as purveyors of fear and repression.

In Da Loyo Loyo Qudratono Rabba, even more of a spiritual and philosophical tone has been taken, but the critique of religious orthodoxy itself is still acute. The poet, through the metaphorical use of symbolic imagery, challenges dogmatic or strict interpretations of divine will, and thus calls a more loving, accommodating and highly tolerant insightful perception concerning faith. In the meantime, Mula Darsara Na Manama is an outright and unrepentant dismissal of clerical supremacy with the singer taking control of his livelihood and faith. The repetitive and emphatic phrasing in this poem serves to reinforce the speaker's defiance and

resistance, positioning the act of non-conformity as an expression of both personal liberation and cultural self-respect.

The postcolonial theory gave added dimensions to these findings by placing the poems in wider discourses of identity, power and rebellion. The research proves that the poetic voices and their performances not only fight against the systems of religious subordination in the local world, but also affect global representations of Pushtuns as fanatics in nature. These poets decolonize their culture in a way by facing outward to decolonize their inner repression and inward to counter the misrepresentation of their culture.

Conclusion

This study arrives at a conclusion that contemporary Pashto poetry is not only the means of artistic expression, but it is a powerful one of ideology resistance and cultural criticism. The chosen poems are against the religious authoritarianism and they address the darkest stereotypes about Pushtuns who are extreme religious people. Coming into force with a compound theoretical construction, which constitutes Postcolonial Theory and Critical Discourse Analysis, the thesis discloses the operation of the language of poetry as an instrument of the internal social assessment and external image construction.

This observation indicates the possibility of a continuous self-definition that these contemporary Pushtun poets are attempting to engage themselves in a process of reimagining the identity of Pushtuns as spiritual individuals without being fanatical, proud without being oppressive, and both resistant and grounded in a cultural integrity. Their writing is a protest of the authority wielded both by the cleric and by the colonizer, and a declaration of the presence of other possibilities, more plural, more inclusive and freer of the Pushtun community. The paper is thus significant both to a study in literature and to sociocultural discourse relating the article of the transformative rationale played by poetry in attacking religious and ethnic oppression. Finally, it is realized that Pushtuns were and remain a peace loving and non-violent race. Due to vested interests of a few individuals Pushtunkhwa and its history cannot be overlooked.

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